

## HOPE AHEAD FOR ETHEL BARRYMORE

Though a "Personal Charm"  
Actress She May  
Sift Out.

EXCELLENT READER  
IS MISS MARLOWE

Too Many Pinwheels and Too  
Much Fudge in "Amer-  
ican Idea."

By ALLEN D. ALBERT.

In the space of eight days—Mrs. Pliske, Julia Marlowe, and Ethel Barrymore! Every hour of the theatrical dial is covered there. Mrs. Pliske is a leader with Dues in the projection of an art chiefly natural. Miss Marlowe is probably the most accomplished exponent of the traditions of acting now on the English-speaking stage. Miss Barrymore is the inheritor of traditions and technique, and a striking illustration of the power of personality.

How far is personality to prevail in acting by women? The theory of all stage art is that it consists of the representation of human personalities as disclosed in a series of acts predetermined. The more completely the actor can create wholly different personalities for his several roles the more nearly complete is his art. But is this the standard as to acting by women? If it is, no one of these three has earned high distinction.

Some Personal-Charm Actresses.

The tendency of the modern stage is to say that whatever else a lovely woman may undertake she must not imitate her person. To the tendency Miss Maxine Elliott, Miss Mary Manning, and Miss Barrymore are now conspicuously responsive. The last named is easily the most capable of the three, from every point of view. But it is questionable if this kind of acting advances any actress substantially.

One sign is that such personal charm cannot last. Either it wears out, or it passes as the woman advances in years. Acting of the other kind develops as the actress grows older and the woman's position becomes more and more nearly secure as in the case of Mrs. Siddons, Charlotte Cushman, and Duse.

Another sign is that the skill demanded comes to be more and more that of the playwright and less and less that of the actress. Thus, the manager is on the lookout for a "Mary Manning" part or an "Ethel Barrymore" role, and not for a play which, having strength in itself, reduces of the leading actress that she bend herself to its chief character, assume the temperament and moods of that character, and create as far as possible the precise personality which the playwright's equation requires. This business of pattern roles means stagnation for the actress, manifestly. But it has another effect, like that already indicated—that pretty soon playgoers tire of the woman's roles as they are dangerously likely to tire of her.

Still another sign is that the more ambitious of such actors undertake to break through the lines. Miss Annie Russell, for example, once went to the expense of giving a professional matinee in order to prove that she could act a role of the most intense qualities. Miss Barrymore, while she acted a typical Elizabethan part in "The Country Mouse," set against it "Carrots," a character role almost exclusively. But most of them find it impossible to escape the penalty of their own attractiveness, struggle impotently with their manager for better, and then resign themselves to doing the same thing year after year, very much as certain illustrators are forced to draw the same kind of pretty girls for calendars until they die.

This is hardly the fate ahead of Miss Barrymore. Her industry, but a ability to command a production for almost any kind of play which may tempt her fancy, her evident skill at promise a better career. But this point is well taken at this particular moment—that "Lady Frederick" gives Miss Barrymore no opportunity to redeem that promise.

Brain Added to Personal Charm.

Miss Marlowe is within her own field almost without a rival. Ada Rehan, Mary Anderson, Minna Gale, and Viola Allen have proven themselves possessors of the same kind of skill, but all save one of them is retired and that one, fortunately for her, has not stood aloof while the stage advanced, but has kept with the lead of the procession. To Miss Marlowe's field is vastly superior to that of these personal-charm actresses, she has charm in abundance. But she has more than that—she has brain. So, keeping to old standards, (Continued on Eleventh Page.)

## LEADING LADY FOR HUSBAND



MISS JULIE OPP.  
With William Faversham, at Belasco.

## Mantell Will Offer Repertoire From Shakespeare and Classics

In response to popular requests Mr. Mantell's repertoire at the New National Theater next week will be as follows:  
Monday matinee (Washington's Birthday), "The Lady of Lyons." Monday night, "Macbeth." Tuesday night, "King Lear." Wednesday matinee, "The Merchant of Venice." Wednesday night, "Hamlet." Thursday night, "Richard III." Friday night, "Louis XI." Saturday matinee, "Romeo and Juliet." Saturday night, "King Richard III."

COLUMBIA—"Paid in Full."  
At the Columbia Theater the week beginning Monday, February 22, the Vagueness and Kemper Company will present Eugene Walter's play of American life, "Paid in Full," which has a record of two years in New York.

The entire New York press stamped "Paid in Full" as the greatest play since the days of "Jim, the Penman" and "The Banker's Daughter." Ronald Wolf, the well-known dramatic writer of the New York Morning Telegraph, said in his review of "Paid in Full":

"It was a triumph! Without a star, without even a cast of distinguished players, and delightfully free from the noise and fanfare of the usual advance exploitation, a play by a young and little known author steadily and surely drew its way to his success at the Astor Theater last night."

"Not a word was wasted, not a superfluous scene was interpolated, the sentiments and pretty speeches were lacking, of made-to-order epigrams there was none, and—thank heaven—the 'comedy relief' was omitted."

BELASCO—Louise Gunning in "Marcelle."

The Messrs. Shubert will present their new star, Louise Gunning, in the new Pixer-Luders musical comedy, "Marcelle," at the Belasco Theater next week.

The piece is said to contain an abundance of humor and dash of pathos and

ACADEMY—"Ninety and Nine."

Ramsay Morris' spectacular drama, "The Ninety and Nine," is announced next week at the Academy.

Brilliant with heart interest and with a running vein of splendid comedy throughout, it holds the attention of the audience from the rise to the fall of the curtain. It is fittingly interpreted by a capable cast of players.

(Continued on Eleventh Page.)

## "SHAM" NEW COMEDY FOR MISS CROSMAN

Deals With Abuses of Modern Society Life in Effective Way.

"Sham" is the new comedy which Henrietta Crosman will produce at the Columbia Theater tomorrow evening. "Sham" is described as a modern comedy in three acts by Geraldine Bonner and Elmer Harris. The authors have molded Katherine Van Riper from one particular society woman in New York, who was a sham, and who posed in society, living so far beyond her means that strategy and diplomacy lent themselves readily to any scheme for the preservation of that social prominence to which she was educated. The same type, however, will no doubt be recognized in almost any city where society provides a "400" set.

In this play of "Sham" it is said Miss Crosman has the best role of her very successful career as a comedienne. Her company also, has been especially well chosen for their respective roles, including some of the best-known New York players. The principal members are Charles Walcott, Margaret St. John, Ida Waterman, Paul Dieckey, Edward L. Brand, Arthur Mayhew, Frank Jameson, Homer Miles, and Louise Trunelle.

BELASCO—William Faversham in "The World and His Wife."

William Faversham, at the Belasco Theater, presents Charles Frederic Nirdlinger's "The World and His Wife," an adaptation of Jose Echegaray's Spanish masterpiece, "El Gran Galathea."

Mr. Faversham presented this play for the first time at the Belasco last September, when it achieved a very great success. Since then Mr. Faversham presented this play at Cincinnati, Chicago, and at Daly's Theater, New York. The reviewers of each of these cities were as enthusiastic in their approval as those of Washington. In taking his company to Daly's Theater, New York, Mr. Faversham challenged comparison with the organization long maintained at that classic playhouse by Augustin Daly.

When Mr. Faversham appeared in Washington in September in this play for the first time, he came as his own manager, in full charge before and behind the footlights.

NATIONAL—Marie Doro in "The Richest Girl."

In "The Richest Girl," to be presented at the National tomorrow night, Marie Doro will be seen as Benjamin Monier, daughter of a wealthy chocolate king of France, and known as "papa's girl." Those who know the personality of Miss Doro will not marvel that she should be called by such a name.

Charles Frohman has supplied his youngest star with an excellent company, including Orin Johnson, especially engaged, and Louis Massen, Frank Burbeck, Fred L. Fox, L. T. Tiden, Harrison Carter, Miss Desmond Kelley, Anne Meredith, Beatrice Moreland, and others.

CHASE—Jefferson de Angelis Heads Vaudeville Bill.

CHASE's week will offer a polite vaudeville program of remarkable proportions containing Jefferson de Angelis and company, the Julian Edwards, Stanislaus Stange, vaudeville grand opera, "The Patriot," Alf Grant, the Doherty sisters, the Bounding Gordons, Arthur Huston, Morrissey and Ayer, and the American Vitaphone series, "The U. S. Fleet in Australia."

(Continued on Eleventh Page.)

## PAGE WILL MANAGE STOCK AT BELASCO

Arrangements Completed for Summer Season—Try Shubert Plays.

By an arrangement completed last week with the Shuberts, William A. Page will again have control of the spring and summer stock company at the Belasco Theater in this city.

The opening will take place the last week in April, at the end of the regular season, and a notable innovation of the Belasco Stock Company this year will be that Mr. Page will produce for the Shuberts many new plays which will be "tried out" in Washington, preliminary to regular production next season. The company is now being formed, but it is not yet known who will be the leading members of the organization. This will be Mr. Page's third season at the Belasco. Two summers ago, with Edwin Arden and Charlotte Walker at the head of his company, the summer season lasted fifteen weeks, last year, owing to the business depression, the season only lasted seven weeks.

Mr. Page is now on tour with Miss Olga Nethersole, as her general manager, and will star the stock company season when Miss Nethersole returns to England.

## Concerts on Program For Theaters Tonight

The management of Simond's popular concerts at the Columbia Theater promises for the evening's diversion the best of the program that has yet been provided for a Sunday evening entertainment in this city.

With the determination to excel, Charles Roth, the eminent pianist, composer and entertainer, has been engaged to supplement the established favorites, La Petite Alma, the child artist, and James Flynn, the well-known interpreter of humorous songs. Supplementing the concert portion of the program, there will be 5,000 feet of new motion-picture films.

For the popular concert at the Academy tonight, a series of dramatic plays, in moving pictures will be offered. In direct contrast to these are a number of subjects, of the most provocative nature, and these with such well-known entertainers as Harrison and Force, George Van, Charles Young, and Little Miss Alma Nelson, will constitute an enjoyable two-hour program.

The concert program to be presented at the Gayety tonight will include Philip Osthaus, in parodies on Little Italy; Phillis, with an all-new act, and Leonard Chick, in novelty picture songs. A two-hour selection of the latest comedy creations will be presented by Shepard's moving pictures.

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(Continued on Eleventh Page.)

## BELASCO WASHINGTON'S PLAYHOUSE BEAUTIFUL

A theater presenting at all times only the representative foreign and American artists and attractions.

Tomorrow Night at 8:30—SPECIAL—Mats. Wed. and Sat., 25c to \$1.50

## SPECIAL RETURN ENGAGEMENT MR. WILLIAM

# FAVERSHAM THE WORLD AND HIS WIFE

By Charles Frederic Nirdlinger.

REVIEW FROM THE WASHINGTON POST, SEPTEMBER 22, 1908, ON THE FIRST PRESENTATION BY WM. FAVERSHAM, AT THE BELASCO THEATRE, OF "THE WORLD AND HIS WIFE."

"It Is Not Too Much to Say That Mr. Faversham Does the Best Piece of Acting That He Has Ever Done."

"WILLIAM FAVERSHAM did a GREAT THING FOR HIMSELF AND FOR THE AMERICAN STAGE when he put on 'THE WORLD AND HIS WIFE' at the Belasco Theatre last night. It is a PRODUCTION SO THOROUGH THAT IT GRIPS THE ATTENTION AND RIVETS IT FAST TO THE STAGE, SO FINISHED IN DETAIL THAT IT CAN BE COMPARED TO THE WORK OF ONE OF THE OLD MASTERS, and it brings a COMPANY OF ABLE PLAYERS together, a great relief after so many nights of stars without support. Rarely has a new production received a welcome that was last night granted freely to this first effort of Mr. FAVERSHAM since he entered the ranks of the actor-manager. The audience, which crowded the house, was united in its praise, and at the close of the play called MR. FAVERSHAM before the curtain.

"THE WORLD AND HIS WIFE presents ONE OF THE STRONGEST MORAL LESSONS which it has been the fortune of the stage to drill into the public. At the same time it is ONE OF THE CLEANEST PLAYS THAT HAS BEEN STAGED. It teaches its lesson without the use of the brush of pitch so often found in the problem plays whose only excuse is that they 'teach a lesson.' 'Be thou as cold as ice, and as pure as snow, then shalt not escape calumny' is as old as the head of Asen, and older. But NEVER HAS THE POWER OF CALUMNY TO DISTORT THE TRUTH BEEN MORE STRONGLY EXEMPLIFIED THAN IN 'THE WORLD AND HIS WIFE.'

"MR. FAVERSHAM plays the part of Don Ernesto, the young Spaniard accused of loving the wife of his benefactor. It is not too much to say that MR. FAVERSHAM DOES THE BEST PIECE OF ACTING in this part that HE HAS EVER DONE. His virility, his finished acting, make the part of Ernesto. FAVERSHAM'S force has been usually his repression, but in the last act of his new play he lets himself out and fills A GREAT MOMENT WITH A GREAT SPEECH, which is as convincing as the truth.

"Opposite MR. FAVERSHAM plays his wife, JULIE OPP, in the part of Donna Theodora, and she does BY FAR THE BEST PIECE OF WORK THAT THIS WRITER HAS SEEN HER DO. The part is one that gives her a great chance, and she never overdoes it. She is very nearly GREAT at the moment she sees her husband dead.

"SO EXCELLENT IS THE CAST with which MR. FAVERSHAM has endowed this first production of his since he became an actor-manager that it is difficult to single out members for praise above the others.

"A criticism of 'THE WORLD AND HIS WIFE' would be incomplete without a mention of the settings. THE SCENES ARE A WORK OF ART, so carefully have the details been worked out."

THIS AFTERNOON AT 3. TONIGHT AT 8:15.  
RETURN ENGAGEMENT

## PASSION PLAY OF OBERAMMERGAU

Pictorially Reproduced by Henry Ellsworth.  
AUSPICES OF WASHINGTON ABBE, 125, F. O. E.  
U. S. Marine Band Orchestra. Cathedral Chimes. 25 Choir Singers.  
300 COLORED VIEWS.  
NOTE—Moving Pictures were never taken of any scene in the Passion Play.  
Prices—Gallery, 25c; Balcony, 50c; First Floor, 75c; Boxes, \$1.00.

NEXT WEEK—SEATS READY THURSDAY.

## LOUISE GUNNING MARCELLE

With JESS DANDY, LAWRENCE WHEAT  
And All the Original New York Casino Company

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